

TREADWELL FARM HISTORIC DISTRICT, Borough of Manhattan

The property bounded by the southern property lines of 206 through 242-50 East 61st Street, the eastern property line of 242-50 East 61st Street, East 61st Street, the eastern and part of the northern property lines of 249 East 61st Street, the eastern property line of 246 East 62nd Street, East 62nd Street, the eastern property line of 247 East 62nd Street, the northern property lines of 247 through 233 East 62nd Street, part of the western property line of 233 East 62nd Street, the northern property lines of 231 through 219 East 62nd Street, part of the eastern property line of 217 East 62nd Street, the northern property lines of 217 through 207 East 62nd Street, the western property line of 207 East 62nd Street, East 62nd Street, the western property line of 208 East 62nd Street, part of the northern property line of 207 East 61st Street, the northern and western property lines of 205 East 61st Street, East 61st Street and the western property line of 206 East 61st Street.

On December 27, 1966, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Treadwell Farm Historic District (Item No. 25). The hearing had been duly advertised in accordance with the provisions of law. Seven witnesses spoke in favor of designation. There were no speakers in opposition to designation.

Among the speakers was Grayson M. P. Murphy, chairman of the Legal Committee of the East Sixties Property Owners Association, which is composed of the owners of the houses on East 61st and East 62nd Streets between Third and Second Avenues. This is the area of the proposed Historic District. Mr. Murphy was representing Dr. William G. Cahan, president of the Association. Mr. Murphy reported that the executive committee of his Association had voted unanimously in favor of the proposed designation and that a poll of all the house owners in the area showed almost unanimous support for the proposed designation.

Mr. Murphy added, "We have no fear of what the Commission may do, as far as restricting us in the future. What we do fear is the possible effect in the future of unrestrained economic forces on the neighborhood which has been a pleasant, attractive, charming residential oasis in this City for approximately 100 years."

Several other property owners from the area were among the speakers in favor of designation, including John H. MacFadyen, an architect. He commented, "I have had some experience in the problems of architectural conservation by having been director of the New York State Council on the Arts when we established our survey program, and we established criteria at that point for making these decisions." In favoring designation of the Treadwell Farm Historic District, Mr. MacFadyen added, "I think that it falls in the category of a space that contributes to the quality of the City's scale and character."

DESCRIPTION AND ANALYSIS

The Treadwell Farm Historic District is composed mainly of three or four-story brownstone residences. Most of these houses were constructed about one hundred years ago. The area constitutes a singularly attractive neighborhood island within that part of the City which is rapidly developing as a commercial and high-rise residential section. The charm of this neighborhood consists primarily in its quality of uniformity and in the architectural excellence of its houses as they relate to each other and to the area as a whole.

It is a neighborhood of tree-lined streets, well maintained individual houses and has an atmosphere of greenery due to the planting and flower boxes of individual owners. A feeling of cooperative goodwill pervades the area due to the fact that an active property owners' association governs and controls its destiny.

## Early History

This Historic District is on the site of a part of the colonial farm of Peter Pra Van Zandt. On the north, the District also includes a triangular piece, which fell within the farm of William Beekman.

In 1815, by order of the Court of Chancery, the land owned by the heirs of Peter Van Zandt was sold at public auction at the Tontine Coffee House. Adam Tredwell and his business partner, Stephen Thorne, Jr., the highest bidders, bought slightly more than 24 acres for \$13,000. In 1830, after Thorne's death, Adam Tredwell had bought the half owned by the heirs of Thorne. Most of the Historic District was contained within this Tredwell property.

Adam Tredwell (also spelled Treadwell) was born in Hempstead, New York in 1772, the son of Benjamin Tredwell, a physician and a warm supporter of the Loyalists. He became a merchant of furs, with offices on Front Street. During the early 1800's he resided in Brooklyn; from 1835 to his death he lived at 7 Cottage Place, Manhattan. Tredwell married Jane Moore (1778-1837) and had four children: Gertrude Onderdonk who married Clarence D. Sackett; Elizabeth Kissam who married James H. Titus; Benjamin Moore and Lambert H.

The minutes of the Common Council of the City of New York list Tredwell in 1811 among the inspectors for the annual State election for the second Ward, and in 1812 as an assessor. In 1830 and 1831 he and others signed a petition to widen the sidewalks in Chapel Street (near his home). In 1845 a biography of wealthy citizens of New York lists Tredwell as being worth \$400,000 and notes that the Tredwell family was "an English family of great respectability who settled first at Ipswich, Massachusetts about two centuries ago." Tredwell was a Senior Warden of Trinity Church. He was presented by the New York Life Insurance Company with two silver pitchers, and these pitchers are mentioned in his will. In the diary of Philip Hone, who had been Mayor of New York, Tredwell is often mentioned as a dinner guest among other distinguished citizens. Besides the uptown property, Tredwell owned a lot and store on Beekman Street and also the corner of Water Street and Burling Slip. A younger brother, Seabury Tredwell, owned what is now known as the Old Merchant's House at 29 East Fourth Street.

Adam Tredwell died in 1852 leaving a will that divided his property equally among his heirs. By 1854 they had divided the property into lots and were beginning to sell them off to a few different buyers. In an indenture of 1863 the executors of William Beekman conveyed to Elizabeth K. Titus and Adam T. Sackett, for \$3,050, land on the northerly border of the Tredwell property (present block 1417, lots 5-9). An insurance map of 1862 (Perris) shows about 15 buildings of frame or brick on the Tredwell property, whereas a map of 1867 in a conveyance shows only two buildings. Evidently the land was being cleared for development, as none of these coincides with present buildings.

### 1868 Protective Covenants

In 1868 an agreement was reached and protective covenants recorded in which twenty owners set standards for the height, width, and construction of buildings and spelled out which undesirable businesses they would not permit in the area. (See Addendum A to this Report.) In the years 1868 to 1876 the building of the present houses took place. The land had been bought mainly by builders or contractors who put up row houses of brownstone, the greater majority of them first class, one-family houses. In 1886-7 the Church at 239-241 East 62nd Street was built for the Church Extension Committee of the Presbytery of New York. In 1899-1900 two six-story apartment houses were built at 245 and 247 East 62nd Street.

In 1920 the East Sixties Property Owners Association was formed. Originally, it consisted of 3 members, rising to 19 by 1927, 43 by 1928 and is at present 65. Its Constitution sets forth its objectives as follows:

### Article II

The Association is organized primarily to protect property owners in the restricted area on 61st and 62nd Streets, between Second and Third Avenues, New York City, from any violation of the restrictions thereon; to preserve the classification of said streets as resident streets on the Zoning map of the City of New York; to investigate and keep in touch with conditions in the neighborhood; to promote the convenience of the members of the Association by employing or aiding in the employment of such community employees as may be determined by the Association; and in general to promote the community welfare of all its members.

In 1931 the Association acted successfully to keep the crosstown subway from invading 61st Street, and in 1941, as a result of obtaining the land on which a 12-story apartment building was to be constructed, a six-story apartment building was built instead. In 1942, zoning controlling the heights of buildings which could be erected within the area was passed by the City Planning Commission.

#### ARCHITECTURAL IMPORTANCE

The architectural importance of the Historic District lies in its consistent residential character, its uniform cornice height, and in the style of its buildings and care with which the buildings are preserved. Most of the houses were constructed in groups as speculative real-estate ventures and have had their facades altered since their construction but, generally, they have retained a uniform character. Some of the architects are known, and they include such notables as Richard Morris Hunt, Samuel A. Warner, James W. Pirrson and George F. Pelham. (See Addendum B. to this Report for information about these architects.)

This residential neighborhood is notable for its tree-lined streets and the generally uniform height of its houses. What is most striking is the uniformity of the architecture of these rows of individual town houses. This may be accounted for by the fact that they were mostly built at the same period and that they are all beautifully maintained by their present owners. Although many have had their stoops removed to provide new entrances at former basement level, most of them have retained attractive iron areaway railings. Planting and flower boxes at windows are everywhere in evidence further enhancing the atmosphere of greenery

The style of architecture most prevalent in the Eighteen 'Sixties and 'Seventies, when so many of these houses were built, was that of the formal French Second Empire, classical and dignified. It will most generally be remembered by the Brownstone with its pedimented arched doorways and framed windows. Although the trim of doors and windows has often been simplified by subsequent alterations, the fine proportions and much of the detail remain an asset to this dignified neighborhood.

#### BUILDINGS IN THE DISTRICT

##### East Sixty First Street - North Side - From Third to Second Avenue

###### 205, 207, 209 East 61st Street

Built in 1873-4 for Breen and Nason, builders, at estimated cost of \$14,000 each; architects Breen and Nason. Numbers 205 and 207 have been remodeled and the stoops removed. Number 209 retains the original window moldings with classic window pediments over the first floor windows and door. Number 209 has retained the original stoop. Number 205 is brownstone stucco and numbers 207-209 are painted. All are three stories plus basement. The design of these houses shows influence from the French Second Empire style of architecture. Number 205 is an attractive house which was remodeled in the early part of the Twentieth Century to provide a basement entrance in lieu of stoop. The basement was done in brick at this time, while the stone window frames of the upper floors were removed. The whole front, above the basement, was smooth-stuccoed to simulate brownstone. It retains its original cornice with brackets alternating with diamond-shaped medallions. Number 209 is the prototype of the row.

###### 211, 213, 215, 217, 219, 221 East 61st Street

Built in 1875 for A. & S. Bussell, builders, at estimated cost of \$11,000 each; architects A. & S. Bussell. All are three stories at the facade, and all have been remodeled, the most recently being 211 with a charming bow window. There are no stoops remaining; all are stucco with wrought iron enclosed yards. Nos. 217 and 219 are painted.

###### 223-233 East 61st Street

Built in 1941 for Valcourt Realty Company at a cost of \$200,000; architect J. M. Felson. A six-story brick apartment house.

###### 235, 237, 239, 241, 243 East 61st Street

Built in 1874-5 for Cornelius Horgan, butcher, at estimated cost of \$10,000 each; architect Florentino Pelletier. All except 237 are three story plus basement. 237 is four story at the facade plus basement. Number 239 has the original molding above the first floor.

245, 247, 249 East 61st Street

All are three story plus basement at the facade. Numbers 245 and 247 have stoops parallel to the facade. 245 and 249 are painted.

East Sixty-First Street - South Side - From Third to Second Avenue

206, 208, 210 East 61st Street

All are four story plus basement. Numbers 206 and 210 have stoops. Numbers 208 and 210 have retained the original detail including fine columned porticos. Numbers 206 and 210 are painted. These houses display the influence of the French Second Empire style of architecture. Number 206 is a fine town house which remains much the same as when built. It has a handsome arched front door approached by a high stoop with round-arched window alongside. It retains its handsome window frames and roof cornice with paired brackets.

212, 214, 216 East 61st Street

Built in 1871-2 for Breen & Nason, builders, at estimated cost of \$10,000 each; architects Breen and Nason. All are three story plus basement. Number 214 has a stoop. All have been remodeled, and 212 has been painted.

218, 220, 222, 224, 226 East 61st Street

Built in 1871 for J. & G. Ruddell, builders, at estimated cost of \$16,000 each; architect F. S. Barns. All are three story plus basement without stoops. All have been remodeled. Numbers 222 and 224 are painted. Number 224 is an example of an attractive late Anglo-Italianate style house. It has a basement entrance a few steps below sidewalk level and segmental-arched windows. This fine house retains its handsome, original bracketted and paneled roof cornice and its stone window frames which have been simplified, omitting their moldings and cornices. The once-rusticated basement has been smooth-stuccoed and has had a stone wall erected at the areaway and flanking the steps with urns on each side.

228, 230, 232, 234, 236 East 61st Street

Built in 1873 for Ruttle and Booth at estimated cost of \$14,000 each; architect F. S. Barns. Numbers 228, 234 and 236 are three story plus basement. 230 and 232 are four story plus basement. The stoops remain on numbers 228 and 236. 234 retains the original moldings above the basement. 230, 232, 234 and 236 are all painted. Number 230 is an interesting and attractive house. The former front door, at first floor level, opens on a wrought-iron balcony above the projected vestibule which serves the front door at basement level. The front is smooth-stuccoed, and the windows are severely simple without frames except that those of the fourth floor are adorned with blind arches above which a parapet, with simple coping, crowns the house. The basement windows retain their handsome, original wrought-iron grilles.

238 and 240 East 61st Street

Built in 1868-9 for R. Morison and L. Mabie at estimated cost of \$16,000 each; architect John Sexton. Both are three story plus basement. 240 has retained the stoop.

242 - 250 East 61st Street

Built in 1930 for the First Swedish Baptist Church; architect Martin Hedmark. An interesting brick facade characteristic of the time of its construction. This symmetrical Church reflects, in its design, current trends of Scandinavian architecture and a most expressive use of brickwork with stone trim kept to a minimum. A high, stepped, central portion reminiscent of the monastic bell wall dominates the composition. The front door in this central portion has a three centered arch and is flanked by two small arched doors. Above it is an elliptical opening interrupted at its bottom by a triple brick keystone. On either side of the center portion rise blocklike towers with metal cupolas. The most interesting feature of this Church is the graduation of its brickwork from dark at the bottom to a light shade at the top.

East Sixty-Second Street - North Side - From Third to Second Avenue.

207, 209, 211, 213, 215, 217 East 62nd Street

Built in 1872-3 for Thomas Kilpatrick at estimated cost of \$13,000 each; architect M. C. Merritt. Numbers 207, 209, 215 and 217 are three story plus basement. 211 is five story brick to the sidewalk. Number 209 retains the stoop and most of the original moldings. 209, 213 and 217 are painted.

219, 221, 223, 225 East 62nd Street

Built in 1873 for Thomas and John D. Crimmins, builders, at estimated cost of \$9,000 each; architect Richard M. Hunt. Numbers 219 through 225 are all four stories with four step stoops. 219 has the original moldings at the first floor. The rest have been remodeled and painted.

227, 229, 231 East 62nd Street

Built in 1874-5 for Thomas and John D. Crimmins, builders, at estimated cost of \$12,000 each; architect D. J. MacRae. All are four story with four step stoops. All have been remodeled; 229 has a new Georgian brick facade, and the others are painted. Number 229 is an attractive building. Its new doorway has fluted pilasters supporting a broken pediment, and the windows of the first two floors have exterior blinds. The parlor floor windows, although double hung like the rest, are quite long. A soft range of colors produces an attractive brick front wall which rises to a parapet with wrought iron railing at the center. The low stoop and areaway have simple but effective wrought-iron railings.

233, 235, 237 East 62nd Street

Built in 1874-75 for G. M. W. Masche, at estimated cost of \$9,000 each; architect G. M. W. Masche. All are three story and English basement. All have been remodeled and painted.

239, 241 East 62nd Street

Built in 1886-7 for the Church Extension Committee of the Presbytery of New York at estimated cost of \$20,000; architect Samuel A. Warner. It is presently the Roman Catholic Church of Our Lady of Peace. This handsome little brick Church with stone trim might best be described as late Victorian Gothic. It has a central gabled portico flanked by lower side portions with horizontal brick parapets. The central portion is notable for its simplicity, having only a gabled doorway with buttresses. Above this is a rose window with pointed arch and bulls-eye window set in the gable, in a field of diapered pattern.

245 and 247 East 62nd Street

Built in 1899-1900 for Pincus, Lowenfeld and William Prager at estimated cost of \$24,000 each; architect, George F. Pelham. 245 and 247 are six-story tenements of grey brick with good decorative stone detailing.

East Sixty-Second Street - South Side - From Third to Second Avenue

208, 210, 212, 214, 216, 218, 220 East 62nd Street

Built in 1870 for J. and G. Ruddell, builders, at estimated cost of \$13,000 each; architect F. S. Barns. 208 through 220 are all three stories with English basements. 212, 214, 216 retain their original character with fine exterior molding work. Number 218 has a contemporary brick and marble facade.

222, 224, 226, 228, 230 East 62nd Street

Built in 1868 for J. and G. Ruddell, builders, at estimated cost of \$16,000 each; architect James W. Pirrson. All are three stories plus basement at the facade. There are stoops on 222 and 224 and a new ironwork exterior stair on 226. 222 and 228 retain the original moldings above the basement.

232, 234, 236, 238, 240 East 62nd Street

Built in 1868 for J. and G. Ruddell, builders, at estimated cost of \$15,000 each; architect James W. Pirrson. Number 240 is four stories plus English basement. 238 and 240 have retained the stoops, and some of the original molding remains on 232 and 240. The handsome house at Number 232 may be considered the prototype for the row. It shows the French Second Empire influence in its rusticated basement with segmental-arched windows and in its square headed, framed windows with cornices above. It has a bracketed and paneled roof cornice. Especially notable are the panels beneath the second floor window sills, with circular motifs at their centers and end brackets (modillions) supporting the sills.

242 and 244 East 62nd Street

Built in 1868-69 for J. and G. Ruddell, builders, at estimated cost of \$14,000 each; architect F. S. Barns. Number 242 is four stories plus English basement and 244 is three stories plus English basement. Both have been remodeled, and 242 has retained the stoop.

### 246 East 62nd Street

Built in 1871 for Cornelius Horgan, butcher, at estimated cost of \$8,000; architect F. S. Barns. Number 246 is a three story plus English basement and has been remodeled. The tall, narrow front of this attractive house has simply framed, plate glass windows with little brackets under the sills. The basement is smooth-stuccoed and retains its original wrought-iron window grilles. The drawing room windows have handsome rectangular panels beneath them, and the roof cornice has three sets of paired brackets with fascia panels between them.

### RECENT HISTORY

The neighborhood has consistently retained its residential character and has included among its residents a number of persons important to the development of the City. To quote a forward by author John Gunther, written in 1961 for the report of the East Sixties Property Owners Association:

One other point to make is the remarkable number of distinguished citizens in various categories of attainment who have lived in our neighborhood, or who still live in it. The list is long, and I am merely picking and choosing among many names available when I say that, at one time or another and coming right up to the present, our roster, representing not more than a quarter of a mile or so of houses, includes men with public interests like Howard Cullman, Allen W. Dulles and Conger Goodyear, a covey of writers (Clifton Fadiman, Geoffrey Hellman, Walter Lippmann, Paul Gallico, Major George Fielding Eliot, Clementine Paddleford), bankers like Gilbert W. Kahn, dieticians (Gayelord Hauser), judges like the late Alfred C. Coxe, and artists, lovers of the arts, and architects ranging from Margaret Osborn and the late Savely Sorine to Aymar Embury, John H. MacFadyen, Perry Coke Smith, and Christopher LaFarge.

Surely few streets have - or had - so many pretty women in show business (Tallulah Bankhead, Vera Zorina, Kim Novak, Anne Baxter, Jane Wyatt, Faye Emerson, Barbara Bel Geddes, and the late Gertrude Lawrence) as well as such male counterparts as Montgomery Clift. Then -- again I am picking and choosing almost at random -- we have (or have had) opera stars like Frances Alda, editors (C. D. Jackson, Allen Grover, the late Geoffrey Parsons), fashion columnists like Tobe Davis, figures from the world of music and broadcasting (Goddard Lieberson and Murray Taylor), colorful ornaments of society (Julia Giles, Alice Astor Bouverie), publishers like Ivan Obolensky and Charles Duell, businessmen of various categories - (Beardsley Ruml, Arthur Bunker, John Elliott, Oscar S. Straus, II, Thomas A. Morgan, Louis Timmerman), lawyers (Carl W. Painter, Grayson M. P. Murphy, Royal Riggs, Charles Gleaves, and Thomas J. Blake), surgeons (Dr. William G. Cahan and Dr. Hans H. Zinsser), and such distinguished personalities as Fairfield Osborn, Stephen Galatti and Eleanor Roosevelt.

All in all, we are a neighborhood with character, with our own special identity and individuality in the teeming vortex of New York. And we hope to keep it so.

### FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this area, the Landmarks Preservation Commission finds that the Treadwell Farm Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more periods or styles of architecture typical of one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the City.

The Commission further finds that, among its important qualities, the Treadwell Farm Historic District is a residential area notable for the quality and uniformity of its architecture, that it was built up about one hundred years ago, that its beautifully-maintained house and tree-lined streets are exceptionally attractive, and that through covenants and restrictions and an active property owners association, it has retained much of its original character and provided a home for many notable New Yorkers from a wide range of occupations and professions.

Accordingly, pursuant to the provisions of Chapter 8-A of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Historic District the Treadwell Farm Historic District, Borough of Manhattan, consisting of the property bounded by the southern property lines of 206 through 242-50 East 61st Street, the eastern property line of 242-50 East 61st Street, East 61st Street, the eastern and part of the northern property lines of 249 East 61st Street, the eastern property line of 246 East 62nd Street, East 62nd Street, the eastern property line of 247 East 62nd Street, the northern property lines of 247 through 233 East 62nd Street, part of the western property line of 233 East 62nd Street, the northern property lines of 231 through 219 East 62nd Street, part of the eastern property line of 217 East 62nd Street, the northern property lines of 217 through 207 East 62nd Street, the western property line of 207 East 62nd Street, East 62nd Street, the western property line of 208 East 62nd Street, part of the northern property line of 207 East 61st Street, the northern and western property lines of 205 East 61st Street, East 61st Street and the western property line of 206 East 61st Street.

ADDENDUM A

The 1868 Agreement which helped to create and to preserve the  
Treadwell Farm Historic District.

Covenants, Restrictions and Set Back Agreement

James H. Titus and  
Elizabeth K., his wife,  
Adam T. Sackett

James H. Titus and  
Adam T. Sackett,  
as trustees of  
Elizabeth K. Sackett  
Jacob Vanderpoel  
Hannah Caroline Faitoute  
Jane E. Faitoute  
Samuel D. Faitoute  
James B. Faitoute  
William E. Faitoute and  
Caroline Faitoute  
James E. Knapp  
Charles Sandford  
Cornelius Horgan  
Robert Morrison  
Oscar A. Nathusius  
Charles E. Kugler  
William Neustaedler  
Frederick Reitzel  
Jane M. Jackson  
Morris Oppen  
N.Y.S.S. & Mission Society  
of the M.E. Church

AGREEMENT as to restrictions  
and set back

Dated January 15, 1868  
Recorded March 11, 1868

Recites that said parties to these presents are owners in severalty  
of lots of land on 60th, 61st and 62nd Streets, between Second and  
Third Avenues, comprising all lots on both sides of 60th-61st and  
southerly side of 62nd Street, up to 105 feet from the easterly side  
of Third Avenue and 105 feet from the westerly side of Second Avenue.

Recites that the several parties are desirous of making said lots of  
land desirable places for residence and of preventing any nuisance  
or objectionable business from being created on any part of said  
lots of land and are also desirous of establishing a uniform line  
on which all buildings shall be erected.

Therefore, the parties to these presents, in consideration of premises  
and one dollar, covenant and agree that no building less than 15 feet  
in width shall be erected on said lots, nor shall any building be  
erected wholly on the rear of such lots; that the buildings which shall  
be first erected on said lots of land shall be houses of at least three  
stories high, to be constructed of brick or stone.

That no livery, or other stable, slaughter house, smith shop, forge,  
furnace, steam engine, brass or other metal factory or foundry, or  
any manufactory of gun-powder, glass, glue, coal, oil, gas, varnish,  
vitriol, soap, friction matches, ink or turpentine, or for tanning,  
dressing or keeping of hides, skins or leather, or any tallow  
chandlery, brewery, distillery, lager beer or refreshment saloon or  
tavern, or any establishment for the sale of liquors whether distilled  
or fermented, or any establishment for games or gambling house, tenement  
house, museum, circus, managerie, police station, railroad depot, engine  
or car house, or railroad track, or any establishment, business or  
occupation known as nuisances in the law or which may be dangerous or  
offensive to the neighboring inhabitants shall ever be made, erected  
or permitted on said lots of land.

That all buildings which may be erected on said lots of land shall be set back 5 feet and such space of 5 feet shall be forever kept as an open space or courtyard unencumbered by any erections except the usual and necessary stoops, steps, windows, balconies, railings and copings.

Churches and Sunday Schools attached thereto may be set back a greater distance than 5 feet.

In an earlier conveyance of property in 1854 between Benjamin Tredwell and James Knapp, there was included the following covenant:

And said party of the second part for himself, his heirs and assigns doth hereby covenant to and with party of the first part, his heirs, executors and administrators that neither the said party of the second part nor his heirs or assigns shall erect or permit upon any part of the said lots, any slaughter house, smith shop, forge, furnace, steam engine, brass foundry, nail or other iron factory, or any manufactory of gun-powder, glue, varnish, vitriol, ink or turpentine or for the tanning, dressing or preparing of skins, hides or leather or any brewery, distillery or any other noxious or dangerous trade or business.

## ADDENDUM B

The Treadwell Farm Historic District contains buildings designed by a number of leading architects. These architects include the following:

James W. Pirrson 1833-1868, architect of 222-240 East 62nd Street in 1868. The son of a well-known piano manufacturer and musician in New York, he acquired a reputation as a musician and artist. Later he practiced architecture under the name of Hubert Pirrson and Company. The firm pioneered in the planning of "Modern" apartment houses.

George F. Pelham 1866-1937, architect of 245 and 247 East 62nd Street in 1868. George Pelham was born in Ottawa, the son of George Brown Pelham, architect of the New York City Park Department during the late 19th century. During the '90s he established his own firm and was active for nearly forty years. During the 'twenties he built many multi-story (15-20 story) buildings including 1225 Park Avenue, 1074 Fifth Avenue, and a 16-story hotel at 114-120 East 52nd Street.

Samuel A. Warner 1822-1897, architect of the church, now Our Lady of Peace, 1886-7. Son of an architect, Cyrus L. Warner of Genesco, he was trained in his father's office and succeeded him. While information is lacking on his life and work, he is known to have designed the Marble Collegiate Reformed Church on Fifth Avenue at 29th Street, a designated New York City Landmark, which was described at the time of its erection as a "quiet, elegant" building.

Richard M. Hunt 1827-1895, architect of 219-225 East 62nd Street, 1873-74. Born in Brattleboro, Vermont, he was graduated from Boston Latin School in 1845 and went abroad with his parents, remaining to get his architectural training in Paris at the Ecole des Beaux Arts. He established an office in New York in 1857 where he trained young architects in the atelier tradition. He went on to build many important large buildings, both public and private, such as the Lenox Library, The Metropolitan Museum of Art (center section on Fifth Avenue), William K. Vanderbilt House on 52nd Street, mansions in Newport, and the huge country place "Biltmore" in Asheville, North Carolina for George Vanderbilt.

John Daniel Crimmins, builder 1844-1917, son of a well-known contractor, Thomas Crimmins. John D. was at 21 made a member of the firm. He built over 400 buildings and at one time had 12,000 men in his employ. Most of the elevated railway was built by him. He served as Park Commissioner from 1883-1888. He was interested in the history of the Irish in America and wrote two books on the subject, "St. Patrick's Day: Its Celebration in New York and Other American Places" (1902) and "Irish-American Historical Miscellany" (1905). His use of the steam drill for excavation explains the enormous rate of his production.